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Ontario Department of Education

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SYLLABUS

OF THE

SUMMER SCHOOL COURSES

AND

EXAMINATIONS

FOR

TEACHERS' CERTIFICATES

IN

VOCAL MUSIC

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SUMMER SCHOOL COURSES FOR TEACHERS' CERTIFICATES IN VOCAL MUSIC

From July 3rd to August 8th (five weeks).

UNIVERSITY OF TORONTO

The Summer School courses and examinations for Teachers' certificates in Vocal Music are conducted for the Department of Education by the University Extension Committee of the University of Toronto in the University Schools building.

ADMISSION AND CERTIFICATES

Any teacher with a legal qualification may be admitted. No fees are charged for the courses.

NOTE.—A candidate for admission should address Prof. Abbott, Secretary of the University of Toronto Extension Committee, Toronto, not later than May 31st, stating the grades of his professional and academic certificates, and the school in which he is teaching.

Teachers who hold a legal qualification as Public or Separate School teachers who pass the prescribed written and practical examinations in the subjects of the First Course, as prescribed below, will be granted certificates as teachers of Elementary Vocal Music.

Teachers who hold a First or Second Class certificate, who pass the prescribed written and practical examinations in the subjects of the First and Second Courses, as prescribed below, will be granted certificates as Supervisors of Vocal Music in the Public and Separate Schools.

Teachers who hold at least a First Class or a High School Assistant's certificate, who are actually engaged in teaching and who pass the written and practical examinations, as prescribed below, in the subjects of the first and second courses, will be granted certificates as Specialists in Vocal Music in High and Continuation Schools and Collegiate Institutes.

Courses of instruction taken and certificates obtained elsewhere may be accepted *pro tanto* by the Minister of Education.

COURSES OF STUDY

Below are the prescribed courses of study which will be provided as follows; the first course in 1913, and the First and Second Courses in 1914, and so on in subsequent years:

I.—First Course

SIGHT SINGING

(From Tonic-Solfa and Staff Notations)

Major and Minor Scales.
Modulation to related keys.
Rhythmic Accentuation.
Measures, simple and compound.
The Pulse-unit and its varied divisions.

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Ear Training

Tone Perception and analysis.
Rhythm perception and analysis.
Writing melodies when sung or played upon an instrument.

Voice Training

Vocal Physiology.
Breath Control.
Vocal Registers.
Resonance.
Intonation.
Enunciation and Pronunciation.
Peculiarities of the Child Voice.

Songs

Unison, Two- and Three-part songs.
Expression and Interpretation.
Blending of parts.
Adaption of songs to the various grades.

Method

Analysis of the Course of Instruction prescribed for Public and Separate Schools.
Pedagogics of Music teaching.
Preparation of Lesson Plans.
Practice teaching with classes of Children.

II.—Second Course

Sight Singing

(From Tonic-Solfa and Staff Notations)

Major, Minor and Chromatic Scales.
Modulation, natural and extraneous.
Advanced Time Studies.

Ear Training

Writing melodies when sung or played upon an instrument.
Writing outer parts of short harmonic sentences.
Detection and Correction of errors in pupils' performance.

Voice Training

A continuation of the subjects prescribed above for First Course.
Treatment of the Child Voice before and during adolescence.

Chorus Training

Advanced Part Songs for equal and mixed voices.
Musical and Verbal Expression.
Technique of Choral Conducting.

Method

A continuation of the subjects described above for First Course.
Comparative analysis of recognized systems of teaching Music in schools.

Harmony

The Common Chord and its inversions.
The Dominant Seventh and its inversions.
Part Writing and Harmonization of Melodies.

EXAMINATIONS

Examinations as follows, both written and practical, will be held immediately after the close of each session on the subjects of the courses. Each group of subjects will count 100 marks and, to pass, each candidate is required to make at least 40 per cent. of the marks in each group and 60 per cent. of the total:

1.—Written

I.—For the First Course

Musical Theory

Musical Rudiments, Expression Marks, Compass and management of children's voices, Translation from Tonic-Solfa to Staff notation, and *vice versa,* and writing melodies previously memorized.

Method

Lesson plans for various grades, Application of pedagogical principles in teaching Music, and Knowledge of the Course of Study in Vocal Music as prescribed by the Ontario Department of Education.

II.—For the Second Course

Musical Theory

Marks of Expression, Intervals, Vocal Physiology, Advanced translation to either notation, and Elements of Musical Form.

Harmony

Harmonization of Melodies and Basses. Chord analysis, including the Common Chord and the Dominant Seventh, in root position and inversions.

Method.

Lesson plans for various grades, Methods of voice training, Solution of class-room problems, and Knowledge of pedagogical principles underlying modern systems of teaching Vocal Music.

2.—Practical

I.—For the First Course

Sight Singing

(*a*) *Modulator.* Singing at sight, from the examiner's pointing on the Tonic-Solfa modulator, a test containing leaps to any tones of the Major and Minor scales, and modulations of one and two removes.

(*b*) *Time.* Singing at sight, from either notation, on a monotone, a test containing pulse divisions of halves, quarters and thirds. (In addition to beating time while singing the test, the candidate must be prepared to beat time in any form of measure indicated by the examiner.)

(*c*) *Melody.* Singing at sight, from the Tonic-Solfa and Staff notations, the melody of a school song of moderate difficulty.

Ear Tests

(*a*) Singing to *lah,* an example of ear test suited to any Public School Form indicated by the examiner.

(*b*) Naming the notes of a short test, sung to *lah* by the examiner, who will first give the key tone.

(*c*) Giving the time-names of a short time test sung on a monotone by the examiner.

Memory Tests

(*a*) Singing, from memory, any one, selected by the examiner, of four school songs of moderate length, previously prepared.

(*b*) Singing, while pointing on the Modulator, a short modulator exercise adapted to any grade indicated by the examiner.

Voice Tests

Vocalizing, as a test of tone quality and intonation, in any suitable key, the Major and Harmonic Minor scales.

II.—For the Second Course

Sight Singing

(*a*) *Modulator.* Singing at sight, from the examiner's pointing on the Staff or Tonic-Solfa modulator, a test containing difficult intervals, and modulations of two and three removes, including chromatic tones.

(*b*) *Time.* Singing at sight, from either notation, on a monotone, a test containing difficult rhythmic divisions.

(*c*) *Melody.* Singing at sight, from the Tonic-Solfa notation, a melody containing extended modulation to the second remove, and the Tonic Minor, and another melody, of a less difficult character, written in the Staff notation.

Ear Tests

(*a*) Writing, in both notations, the notes of a melody of four measures in length and containing simple pulse divisions, on hearing it sung to *lah* by the examiner, who will first give the key tone.
(*b*) Writing, in either notation, the upper and lower parts of a single chant, played upon an instrument.

Memory Tests

(*a*) Solfaing, from memory, any one selected by the examiner, of four school songs containing simple modulations.
(*b*) Bringing copies of passages from standard compositions, containing examples of modulations of two and three removes, and singing from memory any one selected by the examiner.

Voice Tests

(*a*) Singing any Major, Minor or Chromatic scale, in a suitable key.
(*b*) Singing the arpeggio of the Major, Minor or Dominant Seventh chord.
(*c*) Singing, with appropriate expression and tone quality, a previously prepared song of the candidate's own selection.

BOOKS FOR REFERENCE

The following is a list of books recommended for candidates' use; those marked with an asterisk are of special value:

I.—For the First Course

*The Standard Course. John Curwen ..... 3s. 6d.
Curwen & Sons, Ltd., London, England.
*Teacher's Handbook of Tonic-Solfa. Cringan ..... 50c.
Canada Publishing Co., Ltd., Toronto.
Singing in Elementary Schools. Watkins ..... 1s.
Curwen & Sons, Ltd.
*How to Teach the Staff Notation. Mason ..... 2s.
Curwen & Sons, Ltd.
*Breathing for Voice Production. Hulbert ..... 2s. 6d.
Novello & Co., London.
How to Train Children's Voices. Hardy ..... 1s.
Curwen & Sons, Ltd.
*Educational Music Course. Cringan ..... 50c.
Canada Publishing Co., Ltd., Toronto.
The Singer's Guide. Adcock ..... 1s.
Curwen & Sons, Ltd.
Student's Musical History. Davey ..... 1s. 6d.
Curwen & Sons, Ltd.
Rudiments of Music. Cummings ..... 1s. 6d.
Novello & Co., London.
*A B C of Musical Theory. Dunstan ..... 2s.
Curwen & Sons, Ltd.

II.—For the Second Course

*The School Music Teacher. Evans and McNaught ..... 2s. 6d.
Curwen & Sons, Ltd.

*The Teacher's Manual. John Curwen ..... 4s.
Curwen & Sons, Ltd.

The Boy's Voice. J. Spencer Curwen ..... 2s. 6d.
Curwen & Sons, Ltd.

Voice Production. T. M. Mill $2.00
J. B. Lippincott Co., Philadelphia.

*Musical Theory. Curwen ..... 3s. 6d.
Curwen & Sons, Ltd.

The Art of the Musician. Hanchett $1.50
The Macmillan Company of Canada, Toronto.

*A Treatise on Harmony. Part I. Ainger $1.25
Wm. Tyrrell & Co., Toronto.

*Textbook of Harmony. Oakey ..... 3s.
Curwen & Sons, Ltd.

Harmony and Counterpoint. Bertenshaw $1.25
Longmans, Green Co., New York.

*How to Observe Harmony. Curwen ..... 2s. 6d.
Curwen & Sons, Ltd.